



WORKS OF ART  
FROM THE  
EGYPTIAN MUSEUM  
AT  
CAIRO



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WITH EXPLANATIONS  
BY  
LUDWIG BORCHARDT

(TRANSLATED BY GEORGE A. REISNER)

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## WORKS OF ART FROM THE EGYPTIAN MUSEUM AT CAIRO.

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THE collection of Egyptian antiquities in the Khedivial Museum, at Cairo was begun half a century ago and has been increased continuously ever since by the proceeds of the excavations of the Department of Antiquities of the Egyptian State and by those of foreign expeditions. It is therefore naturally enough the richest of all Egyptian collections. In fact, it is doubtful whether all the important European and American collections taken together would equal the Cairo collection either in the number or in the importance of its objects. The collection is so enormous that anyone unfamiliar with Egyptian art can hardly hope even by repeated visits to make the acquaintance of all its best pieces alone. There is, moreover, so much else in Cairo for the traveller to visit, so many strange sights and new impressions crowding upon him, that it is quite impossible for most visitors to spend much time in the Museum.

This album is intended therefore to help the traveller who feels more than a passing interest in Egyptian art to review in memory the worthiest works of art seen in the Cairo Museum. It is, of course, not possible in the scope of these plates to give all the masterpieces of Egyptian art in this wonderful collection. Indeed, in making the selection, it is not merely the relative value of the object in Egyptian art which has been considered but also its intrinsic, artistic worth, its appeal to modern eyes to which the mannerisms of Egyptian art are often disturbing. Thus, as a rule, in statues, only the heads are reproduced; for the bodies even in the finest pieces appear stiff and unnatural to the advanced taste of the present day. In the desire, however, to cover all periods, it has been necessary to include some pieces which are merely good examples of Egyptian art from times which appear to have produced nothing of real artistic worth. Finally in order to make the selection completely representative of the Cairo collection, a few objects have been reproduced whose claim to attention rests on the fact that they are characteristic products of certain arts peculiar to Egypt. But the artistic standpoint has been kept in mind throughout the whole selection, and it has therefore not been considered possible to include any of the great historical monuments in which the Museum is so rich.

The chronological sketch which usually accompanies publications treating of the art or culture of ancient Egypt is intentionally omitted. All the handbooks for travellers present chronological tables which are complete even if they are not unanimous in their absolute dates; and absolute dates are not of importance for the present purpose. It is sufficient to keep in mind the relative arrangement of Egyptian history according to dynasties and the large divisions known as the "Old, Middle and New Kingdoms" and the "Late Period".

In conclusion, it may be mentioned that the negatives from which these plates are prepared were taken by Mr. Paul of Messrs. J. Heyman & Co. succ. (P. Dittrich), Cairo.

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## STATUES.

### 1. Statue of King Khephren. Gizeh. Diorite. (Cat. gén. 14.)<sup>1)</sup>

This imposing portrait of the builder of the Second Pyramid at Gizeh was found by Mariette together with a number of other fragmentary statues of the same king in a well in the so-called Granite Temple near the Sphinx. This temple is in fact the valley temple of the Second Pyramid and lies at the end of the ceremonial causeway leading to the Pyramid.

Horus, in the form of his own sacred bird, the hawk, spreads his protecting wings over the head of his representative on earth. The king sits adorned with the symbol of his kingship, the royal Egyptian headdress with the uplifted cobra; and his face, looking straight forward, expresses the quiet strength and dignity of a great oriental ruler. The long unnatural beard, common to royal statues, is half broken away; and this accident gives the head the full effect of a human portrait little disturbed by the stiff insignia of Egyptian royalty. The strength of the modelling, although influenced possibly by the great hardness of the stone, shows nevertheless a true artistic intention. The portrait was to be not merely a human likeness but a portrait expressive of the majesty of the king.

### 2. Statue of the Village Sheikh. Saqqara. Wood. (Cat. gén. 34.)

This statue was found by Mariette in the funerary chapel of a tomb of the fifth dynasty at Saqqara. The use of wood, perhaps the most tractable material at the service of the Egyptian sculptor, has in this case enabled the artist to produce the greatest imaginable likeness to life. The statue shows a stout, jovial official of the name of Ka-oper in the attitude so often shown in the reliefs where well-to-do people are represented inspecting their flocks and fields. The good-natured expression of the face is rendered very life-like by the clear eyes, made of inlaid quartz and crystal; and this likeness to life is increased by the absence of the artificial headdress which makes so many ancient Egyptian portraits look strange to us. The erect head, with its high finely modelled forehead surrounded with short slightly wavy hair, with its full cheeks, rounded nose and slight double chin, presents a type often seen to-day among the more prosperous peasant land-owners. It was this fact which led Mariette's native workmen, always quick to note individual characteristics, to call this statue "the village sheikh".

Here again accident and the wear of time have acted together in making the statue acceptable to modern eyes. For originally the statue was covered with a thin coat of white

<sup>1)</sup> Only the numbers of the *Catalogue général* are used to designate the numbers of the objects in the collection, as the numbers in the Museum guide books change frequently.

plaster as a basis for the coloring and painted in the conventional colors used by the Egyptians for skin, hair, clothes, and other parts in statues. Even if all the fine details now visible had been modelled in the plaster, the even crude coloring would have detracted from the effect. At present, the head with all its cracks and patches has lost none of the lines the artist caught so truly; and it affords us a far greater pleasure that it possibly could in its perfect state with the glaring colors which the ancient Egyptians considered essential to a portrait.

3. Statue of the Prince Menthesuphtis. Kom-el-Achmar. Copper. (Cat. gén. . . .)

The group of which this statue is a part was found by Mr. Quibell near the foundations of the early temple of Hieraconpolis where it had been intentionally buried in ancient times. Made of beaten copper, the statue shows complete mastery of the material. The soft lines of the youthful prince could hardly have been better executed in wood. He is walking, happily smiling, beside the dignified figure of his royal father, Pepy. As eldest son and heir apparent to the throne, his forehead is already adorned with the royal cobra (uraeus). But the cobra was probably of gold and therefore removed before the burial of the statue. The ears also which must have been visible under the short hair, have been torn off. But this mutilation does not detract from the effect of the head. The Museum authorities have had the wisdom to refrain from any attempt at removing the thick patina. The present artistic effect of the slightly indistinct features would thereby have been lost; and a much less correct impression of the original, conveyed by the corroded copper surface underneath.

4. Statuette of a Woman Grinding Corn. Saqqara. Limestone. (Cat. gén. 110.)

As is well known, the Egyptians of the Old Kingdom buried with the dead, figures of his whole staff of servants. This went so far that even figures of carpenters and other workmen and models of brickyards and workshops were buried with the dead that his soul might not lack in the other world anything which he had enjoyed in this. Our present statuette belongs to the class of servant figures and presents one of the most common types, — the woman grinding corn. She kneels over the large grindstone crushing the grain with a smaller rubbing stone. The coarse meal resulting from this primitive process was collected in the pan in front of the grindstone. The maid, whose name "old Iti" is written on the basis, is very lightly clad, as if for hard work. She is stripped to the waist and has her long hair, which was, of course, smeared with grease, tied up in a cloth to protect it from the meal.

In Nubia and the Sudan, this primitive form of grinding corn is still to be seen. In Egypt, it has long since disappeared, being driven out with a mass of other old customs by the imported products of European industries.

5. Statuette of a Brewer. Saqqara. Limestone. (Cat. gén. 117.)

Another common type of servant figure is the brewer. He is pressing out the fermented barley-bread from which the ancient Egyptian beer was brewed, in a basket, though the bottom of which the beer drips into a large pot with a spout. This pot is steadied by being placed in a basket-work ring so that the brewer can work with both hands in the basket using the full weight of his body.



This manner of brewing is still practised in Nubia and the Sudan where the beer is called in the Nubian language "busa". But the process has been reimported into Egypt, if in fact it had ever died out, for the benefit of the Nubian servants and the Sudanese who now throng Cairo. At the present day, therefore, the ancient Egyptian process of brewing beer may be observed daily in the low native cafés in Bulaq. It is perhaps needless to say that "busa", prized as it is by the Nubians, does not appeal to the European palate.

A small difference in technique is observable between this and the preceding statuette. The arms and legs of the brewer stand free of the body and each other; but in the woman grinding corn, the artist did not trust his material so far. The conception of the woman's attitude, however, is better; for she is looking at her work while the brewer gazes straight ahead apparently without motive.

6. Statue of King Amenemhat III. Howara. Limestone. (Cat. gén. 385.)

This statue of King Amenemhat III. found in his funerary temple, the so-called Labyrinth, near Howara at the entrance to the Fayum, brings us at once over the time of apparent political and artistic weakness which followed the old Kingdom, into the great period of the Middle Kingdom. Amenemhat the Third may be regarded as the very personification of this great period of national expansion; and this his royal statue is perhaps the most characteristic product of the art of his dynasty. The king is here represented with the same insignia as the Khephren statue but receives in addition an unexplained object hung on a string of beads about the neck. The peculiar features of the face, — the protruding lips, the high cheek bones and the unusually large ears, — permit the immediate identification of all statues of this king. The harshness of the face appears somewhat alleviated in our statue by the color and softness of the stone.

7. The Sphinx Amenemhat III. Tanis. Black granite. (Cat. gén. 394.)

The influence of material on artistic productions is nowhere so well shown as by a comparison of the face of Amenemhat III softened by the use of limestone in the last statue and the same face with a slightly different treatment of the mouth, given its full measure of harshness by the use of granite in our present statue. This is one of the well-known sphinxes found at Tanis in the Delta and for a long time called Hyksos sphinxes. But they were finally identified as Amenemhat III represented as a lion. The idea is an old one in Egypt of conceiving the king as a lion striking down his enemies with mighty blows. The present statue is one of the best of the representations of a lion-king. The face alone is human. The long chin beard, only the upper part of which is preserved, is the sole mark of royalty. The beard on the jaws merges into the curious locks of the lion's mane while the shoulder mane and the ears, the latter not very happily restored, have lost all semblance to any thing human. Seldom has an artist succeeded in putting together a fabulous creature of heterogeneous parts with such striking plausibility.

8. The Sphinx Thothmes III. Karnak. Red granite. (Cat. gén. 576.)

This statue of Thothmes III the greatest monarch of the New Kingdom, as lion-king, was found in the Temple of Amou at Karnak. Of a different type from the preceding sphinx.

it shows a much less successful treatment of the transition from man's head to lion's body. In fact, the head is merely attached mechanically to the lion's body the mane of which has only been conventionally indicated by lines on the shoulders.

9. Statue of Thothmes III. Karnak. Slate. (Cat. gén. 42053.)

The same royal head as that of the Sphinx above is represented in this statue found by M. Legrain at the Temple of Karnak. Thothmes has here the peculiar facial type so characteristic of the representations of this period, in which the eyes are almond-shaped and slightly drawn down at the inner corners. This must have been the type common at that time in the royal family: for it would otherwise be difficult to understand why the artists of the period should have shown such a strong preference for it over the other Egyptian types. Even at the present day, this very Thothmes face with its strong high nose extending down a bit beyond the nostrils, may often be seen in Egypt especially in the Theban neighborhood.

The head bears the crown of Upper Egypt, a high bottle-shaped affair of unknown material, possibly felt. The outer corners of the eyes are marked with cosmetics, a custom strange to the European but still practised in modern Egypt.

10. Three Statuettes. Saqqara. Wood. (Cat. gén. 798, 804 and 806.)

The royal portraits of the New Kingdom, in spite of the intention of expressing in them royal dignity, are much more delicately and gracefully worked out than those of the Middle or the Old Kingdom. But the height of daintiness is reached in the small wooden figures of the New Kingdom of which three are here reproduced. The little lady, the slightest movement of her slender limbs showing through her thin, gracefully draped garment, is of such exquisite fineness and yet so true to life that even her great wig with its wreath of flowers does not disturb us in the appreciation of the whole. The two male figures are two priests with shaved heads, showing the keenest power of observation on the part of the artist. Every roll of fat or muscle, every wrinkle is given with all the exactitude possible in such miniatures. These little heads are the direct ancestors of the celebrated "Green Head" in the Berlin Museum, a masterpiece of the Saite period.

The same care which is seen in the observation and execution of the anatomy of these figures appears also in the treatment of the clothing. The shirt with the wide sleeves, the protruding apron, the sandals, in a word the whole costume is so exactly reproduced down to the smallest detail that such a priest's dress of the New Kingdom can easily be reconstructed from one of these statuettes.

11. Statue of Amenothès, son of Hapi. Karnak. Black granite. (Cat. gén. 42127.)

The execution of a statue depended not only on the gracefulness of the art of the period but also on the greater or less influence of older, traditional forms, arising from the function of the statue. A piece ceremonially dedicated in a temple could not receive the same informal treatment as a portrait or a family group, placed in a grave. In the temple statues, a certain archaistic tendency may be observed both in the attitude and in the dress. Thus, our present statue, found in the Temple of Amon at Karnak, represents Amenothès son of



Hapi who lived in the time of Amenophis III and was celebrated then and long after as a sage, in a dress which he could hardly have worn in his life-time except on certain ceremonial occasions. The apron, which leaves the whole upper body naked, and the headdress, were already old fashioned at the beginning of the New Kingdom. The artist has even gone so far as to copy the peculiar position of the thumbs found in statues of the Middle Kingdom.

The nose was unfortunately broken in antiquity and worked over again whereby a certain amount of the quiet beauty in the fine features of this ancient sage has been lost to us.

12. Statue of a Ramesside Queen. Qurna. Hard limestone. (Cat. gén. 600.)

Tradition and the influence of forms sanctioned by tradition played a great part in the treatment of statues designed for a place in a temple. The influence of tradition was still greater when the person portrayed was represented in his ceremonial insignia. In such cases, even the modern world clings to the ancient forms or even seeks to revive disused older forms. So this statue of a queen of the time of Ramses II found by Prof. Petrie in the Ramesseum shows the archaistic tendency of statues made under the influence of tradition. Although the heavy golden necklace, the large earrings and the great wig with its multitude of little plaits, are part of the fashion of the time, the rest of the costume consists of ancient, almost prehistoric symbols the wearing of which was a peculiar right of queens of Egypt. On the forehead, two cobras (uraeus-serpents) stand erect, — one with the red crown of lower Egypt, the other with the white crown of upper Egypt. On the head is a crown made of a band of erect cobras each bearing a sun's disc on its head. The greater emblems which rested on this crown have mercifully disappeared or they might seriously distract the attention from the soft modelling of the Queen's face. The nose is unfortunately broken off.

The artist has in this case produced a remarkable result with the simplest means. A line in the eyelid, a pair of them in the neck, and otherwise smooth surfaces, work together to form a lovely lifelike woman's face.

13. Head of the Goddess Mut. Karnak. Hard limestone. (Cat. gén. 602.)

The Egyptians have not only conceived a number of their gods in anthropoid form; but each Egyptian artist has even given them the likeness of the royal family of his day. Curiously enough this very statue was for a long time considered to be a portrait of a princess of the 18<sup>th</sup> Dynasty although the head-dress indicates clearly the contrary. Afterwards however, a number of additional fragments were found by M. Legrain which prove conclusively that this is a statue of the goddess Mut. As it is a colossal statue, the artist has very skilfully taken into consideration the fact that the face would be seen from below. He has made the eyes look down and set the ears high in order to preserve in appearance the proper proportions.

14. Statue of the God Khons. Karnak. Grey granite. (Cat. gén. 38488.)

This statue of Khons was found by Legrain in the Temple of that god at Karnak. Like the statue of Mut, it takes into consideration the point of view of the beholder and also

bears a resemblance to the family type of the monarch. This somewhat effeminate face might very well be considered a portrait of Horemheb if it were not for the sacred dress and insignia of Khons. The youthful god wears on the side of his head the hanging braid of hair which marks the child. Egyptian children can still be seen running about with a long lock of hair growing in the middle of their cleanly shaved heads. From some such custom the braid characteristic of youth was probably derived, but came to be worn even by grown up princes. Thus the god in our present statue is not conceived as entirely youthful, for he wears a plaited divine beard as well as the braid of youth. He is loaded in addition with a number of symbols of power, — the cobra on the forehead, the crook-staff and whip in his hands, as well as signs for life, durability and strength.

15. *The Hathor Cow.* Dér-el-Bahri. Limestone. (Cat. gén. . . . .)

The first statue of a divinity found in place in its shrine in a temple was the Hathor cow found by Prof. Naville during the excavations of the Egypt Exploration Fund at Dér-el-Bahri. Here, south of the temple of Hatshepsowet was found an older temple, the funerary temple of Mentuhotop, a King of the Middle Kingdom. In this funerary temple, a small chapel had been built in the 18<sup>th</sup> dynasty, dedicated to Hathor, much worshipped in the Theban necropolis. The holy of holies of this chapel was built in the cliff which rises steeply at this place and hence with its statue of the divinity was soon buried and preserved intact to our day. The goddess is represented as a cow walking slowly through a high papyrus thicket the tops of whose stems meet above her head. Before her is the figure of King Mentuhotop.

16. *Statue of the Goddess Thoëris.* Karnak. Basalt. (Cat. gén. 39145.)

All the Egyptian gods in animal form are not so pleasant looking as the Hathor cow. The statue of Thoëris, the goddess of Thebes, who was also thought of as the great constellation in the northern sky, gives us an idea what abominations of hideousness the Egyptian imagination could produce. A hippopotamus with bared teeth and outstretched tongue walks upright on lion's claws, with hanging human arms ending in claws and resting on two "protection"-amulets. It wears a woman's wig and a broad necklace, has pendant female breasts and appears to be heavy with young. Behind is a curious tail in the identification of which zoology is helpless. Yet all these parts are wonderfully well blended together and the whole is finished with remarkable skill. The treatment of this statue shows the power of the Egyptian of the Late Period over the hardest stone, — an astonishing technical skill without much trace of artistic feeling.

17. *Head of a Galatian.* Unknown provenience. Marble. (Cat. gén. 27475.)

Just as, politically, Egypt in her decrepit old age was unable to withstand the pressure of the Asiatic and the Grecian powers, so Egyptian art, living at the last on the traditional forms and designs of past ages, had no inner vitality to oppose to the influence of foreign art. Especially after the foundation of Alexandria, the importation of foreign works displaced the products of native art; and thus it is that such imported pieces have very properly a place in a collection which is intended to represent all art in Egypt from the prehistoric period to the Arabic Conquest.



This marble head of a Gaul whose very material is almost sufficient proof of its foreign origin, is a typical example of the better class of imported objects. The similarity to the well known Pergamon sculptures is too evident to call for special comment.

18. Head of a Byzantine. Benha. Porphyry. (Cat. gén. 7257.)

The imported art did not always replace the lifeless Egyptian products with something better as this marble head of the time of Constantine shows us. The material, red porphyry, is undoubtedly Egyptian; but the workmanship is foreign. It may well have been in the Egypt of that day one of the better works of art, but nevertheless does not find favor in modern eyes. It is included here because no better pieces are known from this period.

## RELIEFS.

19. Palette of King Nar-Mer (?). Kom-el-ahmar. Metamorphic slate. (Cat. gen. 14716.)

One of the oldest known works of Egyptian art is the slate palette of King Nar-Mer of the first dynasty found by Mr. Quibell at Kom-el-ahmar, the reverse of which is here reproduced. The obverse shows clearly the purpose of the palette. It has in the middle a small round depression for rubbing the green cosmetic used by the Egyptians for certain ceremonial purposes. In the predynastic graves, smaller slate palettes still showing traces of color, together with rubbing stones and green copper ore, are usually found included in the funerary furniture. But they are rare in the time of Nar-mer, the first dynasty: and this palette was probably purely ceremonial in use, dedicated by the king to the temple of Horus at Hierakonpolis after some great victory over the lower Egyptians. The representations on both sides are in relief. On the reverse, which is shown in our plate, the king is represented wearing the crown of upper Egypt, with uplifted mace in the act of giving the death-blow to a conquered enemy. Above, Horus in the form of a hawk, leads up on a cord other enemies indicated symbolically by heads alone. Behind the king, his servant bears his sandals and a wash-jug. Below are fleeing foes, while above the name of the king is carved between two Hathor-heads.

The composition as well as the execution show us that we are here in the presence of an art which is in its infancy, — an art which still finds a difficulty in making itself understood. The meaning of the action must be made clear at any cost. That requires first of all the representation of all the important details. The combination of the details, grouping and perspective was a matter far beyond the grasp of the artist of this palette; and in fact, perhaps owing to the tradition established during this early period, the grouping never appears to have received proper treatment even in the reliefs of the best period.

20. The Relief of Hesy-ra. Saqqara. Wood. (Cat. gén. 1427.)

The respect for tradition which was probably stronger in the Egyptians than in any other people, tended to perpetuate the falseness in representation and composition imposed on Egyptian art by its period of infancy. From its beginning, Egyptian art was practical, devoted to the service of state and religion. Thus its earliest interpretations of ceremonial

scenes and figures, imperfect as they were, came to have all the force of political and religious sanction and were therefore imposed on the great artists of later times by all the traditions of national life. It is perhaps even doubtful if the later artists ever felt the need of a different interpretation. They themselves served the state and religion as did their forebears, and seemed content with that in which tradition left them free, — with true drawing, fine modelling and unsurpassed technique.

So in this relief of Hesy-ra which formed part of a false door in a tomb of the latter part of the third dynasty, the artist has shown the truest artistic feeling in the sharp profile and in the exquisite modelling of the face. Moreover, an examination of the fine details in the hieroglyphics, in the scribe's palette and other parts, shows his work to have been technically almost perfect. Such a man must have recognized the falseness of the old treatment of figures and scenes to which he was bound by his own devotion to the past. He must have seen things as they are, and if he had wished, he must have had the skill to carve them, as he saw them.

*21. The False Door of Yehat with one of its Reliefs.* Saqqara. Limestone. (Cat. gen. 1414.)

The false door, or the symbolic door of the burial place, was an integral part of the funerary chapel. This chapel was on the valley side of the superstructure of the tomb and was used for the offering of food to the soul of the dead and for the recitation of religious, magical formulas for his benefit. The symbolic door marked the exact spot behind which the spirit was waiting to receive his offerings. In the Old Kingdom, in fact, there was often a small chamber behind the niche, containing statues of the man and his family in which the spirits were supposed to reside. The form of the false door seen in our present example, developed from a deeper form copied directly from the mud-brick offering niches (or false doors) of a much earlier time and preserving the proportions of the brickwork. The round beam above represents the wooden roofing beam used in the mud-brick niches and before that in the actual doorways of early dynastic mud-brick structures. The yellow color of the middle panel indicates that the door was of wood.

The present false door is from the tomb of Yehat, wife of a certain Ne-kaw-ra of the fifth dynasty, and is according to the fashion of its time covered with inscriptions and figures of Yehat and her family. At the top, Yehat and her husband sit together on a broad bench; on the tablet above the niche, the same pair sit together at table; and on the sides of the niche, they are represented in different groups with their children and servants. Yehat is shown affectionately embracing her mother; and in the next group, she appears with her little daughter and two sons, — the little girl smelling a flower, the boys teasing birds. On the left is a musical scene. A serving maid sings with the gestures which are made in singing in the Orient to the present day, while another maid accompanies her on the harp. Such scenes as this are unusual on the false door itself but are often found on the adjoining walls.

*22. Relief of Sahu.* Saqqara. Limestone. (Cat. gén. 1419.)

In addition to the scenes on the false door, the walls of the funerary chapel were often utilized for a series of reliefs which presented usually the whole daily life of the dead



man. The celebrated tombs of Ptahhotep and Ty can be easily visited from Cairo; but the Museum also has a few examples of these funerary reliefs which are so important for the history of Egyptian culture. One of these, here reproduced, comes from the tomb of Sabu, a high priest of Ptah who lived in the early part of the sixth dynasty.

In the upper register, two statues of Sabu with incense burning before them are dragged on sledges by his sons and servants to the tomb. The next space below contains a row of women representing the different villages and estates owing allegiance to the dead man. They are bringing their due of offerings, — fruits, vegetables, birds and animals. By each woman is written the name of her village and in some cases the name of the district also, in which the village lies. Then follow the offering scenes. The butchers with freshly sharpened flint knives, are shown in the act of cutting up the cattle, lying bound for slaughter. On the left, the physician of the Pharaoh, the priest Yeri, approaches to examine the purity of the offering. The Nile-boats of Sabu are also represented. In one of them, the sailors are stepping the mast. On the other boat, the one with the monkey playing on the roof of the cabin, Sabu is seated listening to his son read from a papyrus-roll. The figure of the son and his name have been carefully erased, both here and in the next register where the same son presents the family live-stock for inspection, the numbers being written down by a squatting scribe. These erasures were no doubt the result of a family tragedy, witnesses to some ancient pride of name or some strong hatred.

*23. Relief from the Throne of Sesostri's I. Lisht. Limestone. (Cat. gén. 420.)*

The life and vivacity which distinguished the reliefs in the tombs of the Old Kingdom seem to have faded away in the products of the art of the little known period between the Old and the Middle Kingdoms, and was not recovered even in the best reliefs of the glorious twelfth dynasty. The relief here represented is from the throne of Sesostri I, one of the kings of this dynasty, found near his pyramid at Lisht by M<sup>re</sup> Jaquier and Gautier. The mythical rulers of the two lands, the gods Horus and Seth, are depicted twining the national plants of Upper and Lower Egypt about a hieroglyphic sign which signifies "union". The whole is, in fact, an heraldic design. This might seem to account for the stiffness of the figures, the lack of movement; but unfortunately the reliefs of this period, not of an heraldic character show much the same faults. But the sureness of the lines and the fineness of the surfaces, gives to the whole that beautiful finish which distinguishes the best Egyptian work.

*24. Door from the Shrine of Anou. Dêr-el-Bahri. Wood. (Cat. gén. . . . .)*

A freer treatment of Egyptian sculpture first reappears during the time of Thothmos III when the conquering armies of Egypt were overrunning western Asia. This national expansion brought new ideas and new needs into Egyptian life and put fresh vitality into Egyptian art. At the same time the great architectural activity of the 18<sup>th</sup> dynasty gave abundant opportunity for the exercise and development of artistic skill. The result was a great number of beautiful reliefs, among which are those of the Temple of Dêr-el-Bahri built by Queen Hatshepsowet and excavated by the Egyptian Exploration Fund. The door

here represented is from the ebony shrine of Amon in that temple. In addition to the beauty of its reliefs this door is interesting because of its bearing on the much discussed erasures and restorations in the inscriptions and reliefs of this temple from which very important conclusions have been drawn on the royal succession of this dynasty. Originally Queen Hatshepsowet was represented making an offering to Amon; but her figure was afterwards erased and replaced by the figure of Thothmes II. Finally during the religious persecution of the Amon-cult in the days of Amenophis IV, the figure and the name of Amon were chiselled away on the door.

25. The Queen of Punt. Dér-el-Bahri. Limestone. (Cat. gén. 54419.)

In the same Temple of Dér-el-Bahri, Hatshepsowet also had depicted the voyage of her fleet to the land of Punt, which was probably the west coast of Arabia or the opposite, east coast of Africa. Such expeditions brought to the artist the stimulus of new stories and fresh impressions, and often led no doubt to those caricatures of foreigners to which travellers are so prone. So this picture of fat monstrosity is probably an exaggeration of the charms of the queen of the ruler of Punt. But the picture contains enough truth to make it a good caricature; for fat she no doubt was, since the African tribes are noted for the value they place on bulk as a standard of female beauty.

26. Amenophis III in his War Chariot. Qurna. Limestone. (Cat. gén. 54026.)

Beneficial as the peaceful voyage to Punt was, in its influence on Egyptian art, the military campaigns in Asia had a still greater effect. The battle scenes become modern in the effort to magnify the sovereign's acts beyond the deeds of his fathers. Then the horse, only just introduced into Egypt, brought a new *motif* into the reliefs. The artists often endeavored to reproduce the spirited action of slender-limbed thoroughbreds, as here in the horses of the war chariot of Amenophis III on a stele found by Prof. Petrie at Qurna. The heads of the horses are finely drawn; and the arching necks show the restraint exercised by the firmly held reins. There are also new touches in the attitude and the insignia of the king when compared with the older reliefs. But it must be confessed that the new anatomy is bad. No such horses ever existed. It seems as if the artist were more concerned with the glorification of the king than the delineation of things as he saw them.

27. Amenophis IV. Tell Amarna. Limestone. (Cat. gén. 54517.) Karnak. Limestone. (Cat. gén. 54518.)

The new tendency in Egyptian art which came in during the 18<sup>th</sup> dynasty reached its culmination in the time of Amenophis IV, the heretic king of Tell Amarna. The exaggeration of the drawing, amounting almost to caricature, in the reliefs of this king seems to be a premonition of artistic degeneration. One of the least exaggerated of these works is the sculptor's model found by M. Barsanti in the Tomb of the Princesses at Tell Amarna, perhaps because we have here a sketch by the artist himself while the actual life-size relief produced on the wall was executed by a mere artisan.

The King, the Queen and their two daughters present offerings to the sun's disc whose rays stream down bearing the hieroglyphics which signify life. The form of the king,

which must, in fact, have justified the representation, is depicted with harsh realism. Were it not for the known subservieney of Orientals and Oriental art which is quite equal to making a royal deformity into a standard of beauty, this might even be a caricature. On the other hand, the soft forms of the Queen and the Princesses, showing through their long graceful garments are exquisite in outline and in modelling.

As a further example of the work of this period, a relief is here reproduced from the Temple of the Sun built by the heretic king at Thebes and destroyed after his death. It was found by M. Legrain built into a later Pylon of the Temple of Amon. Representatives of different foreign races are pictured kissing the earth before the king, without the exaggeration which marks the later work of the reign.

28. Dancing Women. Saqqara. Limestone. (Cat. gen. . . . .)

The light vivacity of the art of the 18<sup>th</sup> dynasty was preserved for some time thereafter; but its gracefulness was soon lost. A good example of the work of the later period is shown by this relief of dancing women of the late New Kingdom, which is part of a scene depicting a great funeral feast. The movements of the arms and bodies of the two half-grown girls dancing with castanets is truthfully observed; and the slow dance step of the two tambourine girls in their long garments are well caught; but the ridiculously long slender figures recall curiously some of the vagaries of modern artists.

29. Horus on the Crocodiles. Mitrahineh. Black slate. (Cat. gén. 9402.)

In the Late Period, the Egyptians maintained the high technical skill which is their great characteristic, but without any of the spirit of the older art. This stela of Horus on the Crocodiles, the technical execution of which is most admirable, is merely a hodgepodge of details. The god stands on two crocodiles, and grasps in his hands serpents, scorpions, lions and other presumably noxious animals. The stela belongs in fact to the realm of magic and is intended as a protection against beasts and reptiles, each one of which must therefore be represented. But there is no attempt made to blend the parts into an harmonious whole. Not even the high relief of the main figure is new but is found as early as the Old Kingdom.

30. Alexander Stela. Cairo. Black granite. (Cat. gén. 22182.)

As the last example of the reliefs of the pre-Christian Egyptian period, one of the numerous Ptolemaic stela is here given. This was set up under the young Alexander while Ptolemy Lagi still called himself satrap, as a deed of grants to the Temple of Buto in the Delta. The reliefs are executed with extraordinary technical skill, but without a trace of artistic feeling except possibly in the smiling face of the royal worshipper.

31. Coptic Sculptures. Unknown provenience. Limestone. (Cat. gén. 7279.) Sedment el-Gebel. Limestone. (Cat. gén. 7292b.)

To what depth, Egyptian art sunk before the revivification of the Arabic domination, is shown by these two Coptic reliefs. — one the capital of a pilaster showing Leda and the swan, the other, a frieze with satyr and nymphs. They can hardly be called works of art and yet they represent the best there was in that period.



## PAINTING.

32. Geese and Ducks Feeding. Medam. Stucco painting. (Cat. gén. 1742.) *Flying Ducks in a Swamp.* Hawata. Painting on plaster. (Cat. gén. . . . .)

In the representation of animals, the Egyptian artists were not prevented by the traditional conventions which hampered their delineation of the human form from picturing truthfully, the result of their keen observation of forms and movements. Certain small mannerisms were not however to be shaken off, although it may require a very intimate knowledge of the animals depicted in order to detect the mannerisms in their painting. The feeding birds come from the tomb of Ra-hotep of the early 4<sup>th</sup> dynasty; and possibly the two ducks, but hardly the feeding goose, show evidence of conventionalization. The plant forms on the other hand, were much used in ornamentation, and they have all been reduced to conventional forms which are easily recognizable as such, even in the *exopus* in this scene.

The second piece is from the painted floor of the summer palace of Amenophis IV. (the heretic king of the 18<sup>th</sup> dynasty) at Hawata. The great bush of papyrus on the right shows a rigid conventionalization, as might be pre-supposed in the case of the plant which served the Egyptian artists as their chief ornamental *motif*. The duck rising out of the clump of reeds on the left, although the work of a mere decorator, shows a perfectly correct observation of the characteristic movements of neck and breast.

33. The Adoration of the Gods of the Theban Necropolis. Qurna. Papyrus painting. (Cat. gén. 40 . . .)

The ancient substitutes for both our drawing and our writing paper were papyrus-sheets. Although the manner of its manufacture produced a rough surface, yet the Egyptians using brush and reed-pen succeeded in drawing thereon with exceeding fineness of line and detail. The large vignette here given, is from a "Book of the Dead" of the 18<sup>th</sup> dynasty. The deceased, a priest of Amon and scribe of the treasury, named Userhet-mes worships the gods of the Theban necropolis. The necropolis is very simply represented as a mountain strewn with tomb-stones. Both the gods have already appeared in these plates, — the Hathor-cow striding through a thicket and the hippopotamus-goddess, Thoëris; and a useful comparison is thus made possible between the representations of Egyptian painting and those of Egyptian sculpture.

## HANDIWORK.

34. Hippopotami. Dra abu'l-negga. Fayence. (Cat. gén. . . . . . . . .)

When plant and animal forms were to be adapted to the decoration of objects intended for real use whether daily or ceremonial, they had to be conventionalized far beyond the point permissible in sculptured or painted scenes. One of the greatest qualities of the Egyptian artisan was the certainty with which he selected the most characteristic points for emphasis in the conventionalization, and the simplicity with which he made the identification obvious.

These two hippopotami, from a grave of the Middle Kingdom, show the certainty with which the simplification of forms was carried out by the Egyptian artisan. They might easily stand a comparison with the latest products of the Copenhagen porcelain factory, although they are, of course, something more than mere ornaments. For all the funerary furniture, of which these figures of hippopotami are part, had the magical function of providing the departed soul with all the things the man had enjoyed on earth. To the soul, these figures were real hippopotami lying or feeding in the swamp, which is indicated by plants painted on their thick hides, awaiting the moment when the soul would give itself over to the pleasures of the hunt as the man had loved to do on earth.

35. *Funerary Statuettes*. Abydos. Fayence. (Cat. gén. 48 406.) Biban el-Muluk. Wood. (Cat. gén. . . . .)

The filial piety of the Egyptians and their care to provide the dead in the other world with all the necessities and the comforts of this, caused them to fill the graves with all sorts of household furniture, tools and arms which have revealed to us probably the greater part of the possessions and customs of the race. These objects from the burial chambers have however often an artistic as well as an archaeological value, as in the case of these two funerary statuettes from the best period of the New Kingdom.

Although the present day fellah is certainly used to hard work, he does not like it; and the wealthier he is, the less he likes it. The ancient Egyptians were much the same; and the idea of the soul's working in the other world was none too pleasant to any of them. These little figures, called "answerers", were therefore made and placed in the grave to answer for the departed soul and take its place when called upon for forced labor in the fields of the other world. They are often extremely graceful and sometimes even masterpieces of technical skill.

36. *Canopic Jars*. Bersheh. Alabaster. (Cat. gén. . . . .) Dahshur. Alabaster. (Cat. gén. 4059.) Dêr-el-Bahri. Alabaster and wood. (Cat. gén. . . . .)

The canopic jars were used for the preservation of the internal organs drawn from body in preparing it for the grave. From the Middle Kingdom on, they are even more commonly found in the graves than the funerary statuettes. They appear first of all in graves of the fifth dynasty as thick pots with round flat lids and only in the following dynasty take on a shape indicating a human form with hands and a head on the lid. Such a canopic jar is the one from Bersheh from the early Middle Kingdom, represented in the middle of our plate. The arms soon disappeared as in the jar on the left which comes from a grave at Dahshur from the prime of the Middle Kingdom. The jars are by the inscriptions on their sides identified with the genii who protected the entrails. But alongside this idea, there appears a certain confusion with the idea that the jars were the dead man himself, for at least in one case the heads on the lid are portraits of the dead person. After the 18<sup>th</sup> dynasty however the identification with the genii is never in doubt, for from that time the jars received the heads which are characteristic of the four genii, the so-called sons of Osiris. — a woman's head, a hawk's head, a jackal's head and an ape's head.

37. Hunting Weapons. Biban el-Muluk. Leather and wood. (Cat. gén. 24071, 3, 5, 6, 7, 24087, 8.)

The objects which had been actually used in life and buried with the dead contain a far greater interest than statuettes and canopic jars which served a purely magical, funerary purpose. The hunting arms from the grave of Maa-hir-peri, of about the time of Thothmes III. bear witness to the refined artistic feeling with which even weapons were decorated. The blunt arrows and the cuff for protecting the wrist against the snap of the bow string offer no opportunity; but the leatherwork on the quiver and its lid is among the best which has ever been done in leatherwork. Quite aside from the ornamental design, the working of the palmettos and the curves shows long practice and great precision of touch. The decoration of the two dog-collars is something more than merely ornamental; for one of them bears the name of the dog in the midst of hunting scenes. The other shows horses cut out of the leather which has then been underlaid with a differently colored strip.

38. War Chariot of Thothmes IV. Biban el-Muluk. Stucco on linen. (Cat. gén. 46097.)

The liveliest of scenes filled with figures adorn the body of the beautiful war chariot of Thothmes IV which was found in the excavations of Mr. Theo. Davis in the tomb of that king. The middle is marked by an heraldic design. To the right and left, are battle scenes executed in relief on stucco. The king in his chariot drawn by two springing horses is shown breaking the lines of the enemy who are fleeing in panic before the assault. The chariots are broken, the horses shot down, the enemy almost all killed or wounded. The ground is strewn with helmets, shields and chariot wheels. One is divided in admiration between the chaotic confusion of the battle field and the fine individuality which distinguishes the head of each figure among the flying enemy.

39. The Chair of the Princess Sit-Amon. Biban el-Muluk. Wood. (Cat. gén. . . . .)

The Egyptians of the 18th dynasty understood the adaptation of decoration to the character of the object in hand. Thus the war chariot is covered with wild battle scenes, but the chair of the princess Sit-Amon is adorned with scenes befitting the chamber of a royal lady. It also is among the wonderful results of the excavations of Mr. Davis at Biban el-Muluk, having been placed by Sit-Amon in the grave of her grandmother, Tua. Inside, on the back and the arms, the women of the palace are represented bringing to the princes necklaces and rings made of the gold of the southern lands. Outside, the arms show dancing Bes figures, — a satyr-like creature which in Egyptian mythology was concerned somehow both with the pleasures of love and with the toilette. This chair, which in form resembles somewhat the style of furniture of the French Empire, is thus marked by its decoration for use in the boudoir of the princess.

40. Chest of Amenophis III. Biban-el-Muluk. Wood inlaid with fayence. (Cat. gén. . . . .)

Still another of the rich finds of Mr. Davis in the "Valley of the Kings" is here represented although it is quite certain that the photographic reproduction can give no idea of the effect of the colored original. The chest is covered with inlays of blue fayence from which the gilded hieroglyphics although dulled with the patina of ages, stand forth quite distinctly. The border



above, below, and on the feet, is composed of differently colored inlays. The most admirable quality in the chest is the tasteful balancing of the colors, a faculty possessed in a high degree by Orientals and exhibited later in so distinguished a manner by the Arabic wall decorators.

*41. Jewelry.* Dahshur. Gold and inlay-work. (Cat. gén. . . . .)

A colorless photographic reproduction of the celebrated jewelry found by M. de Morgan in the Tomb of the Princesses of the 12<sup>th</sup> dynasty at Dahshur cannot of course give even a hint of the brilliance and richness of the originals. The two pectorals are of clear cut open gold work inlaid with colored stones, giving on the smaller one the name and titles of Sesostris II and on the larger one those of Sesostris III, as Sopdu god of foreign lands dealing death blows to the enemy. However attractive these two pieces may be in design and in crispness of execution, their chief effect lies in the coloring produced by the stone inlays. These two pieces present typical Egyptian forms: but some of the smaller objects on the plate may appeal even to a modern sense of the artistic. For example, the outside piece on the left shows in its simplicity, unusually good taste on the part of the designer. The pendant in granulated work in the middle moreover, although found also at Dahshur is so unegyptian in its forms that one is tempted to suspect foreign influence. The two hawk's heads, right and left, are the shoulder piece of a heavy necklace the parts of which were found disconnected by the decay of the string.

*42. Wreath of Queen Khnumit.* Dahshur. Gold and inlay-work. (Cat. gén. . . . .)

The most charming piece of the Dahshur find is indisputably the light golden wreath which once adorned the hair of Queen Khnumit, and would even now not be out of place in a modern ball costume. There are six aigrettes formed each of four papyrus buds of malachite about a carnelian disc. Between each two of these, an irregular number of little five pointed lapis lazuli stars wave on the ends of five gold wires, and are separated by pairs of little lapis lazuli balls. The whole is so light and fragile that one dares not touch it although it has successfully withstood the passage of milleniums of time.

*43. Weapons of Queen Ahhotep.* Dra-abul-Negga. Gold and inlay-work. (Cat. gén. 19501, 6, 8, 9, 11, 12.)

The beauty of the goldsmith's art shown in the jewelry of the Middle Kingdom seems never to have been quite attained again in later times. The gala-weapons of King Ahmes, who drove out the Hyksos, were found in the grave of Queen Ahhotep by Mariette. With all their excellence they are inferior in design and execution to the earlier works. The drawing of the axe-head is notably poor. The best piece is the dagger with the inlaid blade, while the smaller dagger has an interesting form of handle. The golden sheath belongs to a third dagger which did not justify reproduction. The two ornaments, right and left, are flies and were used, as distinctions for military service. The word for fly must have had a second meaning such as "strong" and thus the hieroglyphic "fly" came to be used as a medal for military service.

*44. Table Plate.* Zagazig. Gold and silver. (Cat. gén. . . . .)

These objects, found accidentally at Zagazig and recovered for the Museum by Mr. Edgar, show us a different class of goldsmith's work. With the exception of a few

pieces, such as the granulated bracelet with the two rough lapis lazuli ducks, we have here bowls, pitchers and cups. The forms show that the old traditions in metal-work were better preserved in such practical objects than in personal ornaments; for these pieces belong to the 19<sup>th</sup> dynasty the products of whose arts are not usually marked by delicacy or grace. And in fact the golden cup in the form of an open lotus flower does show signs of the prevailing decadence of artistic designing. But the three pitchers are undoubtedly among the finest pieces ever produced by the Egyptian goldsmith. The smallest one is wreathed with garlands with a reminiscence of the Tell-Amarna decorations in the two birds clinging to them. The middle-sized one has a plant ornamentation with carefully executed details. Its general form is a conventionalization of a bunch of grapes, perhaps with some slight reference to its use. The form of the large silver pitcher seems to show the same motive; but the form is entirely subordinated to the delightfully conceived handle, — a goat sniffing de wine in the pitcher.

45. Mummy of the Roman Period. Hawara. Gilded stucco. (Cat. gén. 33216.)

This mummy portrait of a young lady of the second Christian century, found by Prof. Petrie at Hawara, shows in its reproduction of the lady's jewelry the depth to which the goldsmith's art sunk in later times. The artisans have attempted to compensate by the weight and intrinsic value of the ornaments for the lack of grace and beauty in their design. The whole gilded mummy is decorated in the same style. The portrait before the face of the dead woman, is a passable example of the celebrated mummy portraits of the Fayum, the best of which are in European Museums.

46. Pottery. Dêr-el-Medine. Burnt clay. (Cat. gén. 2748 50, 56, 57.)

In Egypt, there appears to be no clay which permits the manufacture of such fine pottery as the Attic vases. In fact with the exception of the burnished and the glazed pieces, the whole of Egyptian pottery is of rather coarse material. Nevertheless, by correctness of form and tasteful painting, the Egyptian potter succeeded in giving this coarse ware a fairly pleasing appearance. One of the most characteristic forms especially in large jars is that with the tapering or pointed bottom, a form not so inconvenient as it appears, on account of the ease with which it can be made stable by sinking it in the soft Egyptian ground. The decoration is usually realistic, consisting of the garlands and wreaths with which the wine jars were decorated at ceremonial feasts. But other motives were also used, such as prancing horses, galloping calves, and fishing hawks.

## ARCHITECTURE.

47. Plant Columns. Abusir. Granite. (Cat. gén. . . . .) Abusir. Limestone. (Cat. gén. 1748.) Saqqara. Granite. (Cat. gén. . . . .)

In the Cairo Museum are exhibited the oldest examples of the chief forms of the plant columns which are so important an element in Egyptian architecture. The palm-stem column from the funerary temple of King Unas at Saqqara is so like a palm stem that its origin is clear at the first glance. So also in the column composed of a bunch of six lotus stems whose closed buds form the capital, there is little conventionalization. The papyrus-column

with bud capital is however not so distinctly a papyrus column because the column was never completed and the details of the buds were only executed in the design painted on the stone. A section across the column shows clearly however the sharp angle running up the outside of each stem which is the unmistakable mark of the papyrus column indicating the triangularity of the stem of the papyrus plant.

48. Door-bolt from a Temple-Door. Horbeit. Bronze. (Cat. gén. . . . .)

European coats of arms speak a language plain enough for those versed in heraldry; and Egyptian ornamentation is equally significant in its use in architecture. An offering table was adorned with the hieroglyphic sign for "offering", a pillar with the signs for "stability" and "endurance", and a bolt with the ideogram for "ward off", "lock out". In the last case, the hieroglyphic sign for "locking out" is a lion; and so the bronze bolt was made in the form of a lion in the great lock which King Apries had made for a temple at Horbeit in the Delta. The bolt slipped back and forth in a hole in the wall and was prevented by the projection at the end from coming clear out. In order to lock the door, the lion was drawn forward and fastened in place in some manner by means of the chain on the front end.

49. Coffin of Khufu-ankh. Gizeh. Red Granite. (Cat. gén. 1790.)

The idea of giving the form of the houses of the living to the coffins and burial urns of the dead is one which has come quite independently to a number of different races. In Egypt however, the only house ever copied is the royal palace; and this is reserved for great people directly connected by birth or position with the court. The beautiful sarcophagus of Khufu-ankh represents in an abbreviated form of course, the facade of the palace with its complicated arrangement of niches and pilasters. The lid of the sarcophagus is derived apparently from the roof consisting of a barrel-vault between two end-walls — a roof used in Egypt certainly from the third dynasty, down to the present day.

50. Naos of the God Thoth. Tuna. Red granite. (Cat. gén. . . . .)

We will close this selection of works of art from the Egyptian Museum in Cairo with this splendid naos cut from a single block of granite and dedicated to Thoth by Nektanebos I one of the last native kings of ancient Egypt. To Thoth, the god of wisdom, whose ibis-headed simulacrum once stood in this shrine and received the veneration of his servants, the Egyptians ascribed the origin of all their crafts, their knowledge and wisdom. We also owe him much. In addition to the influence of Egyptian learning on the Greek, many a fruitful inspiration has come from Egyptian art by way of Greece and Rome into our modern culture and still exerts a living influence on our civilization.

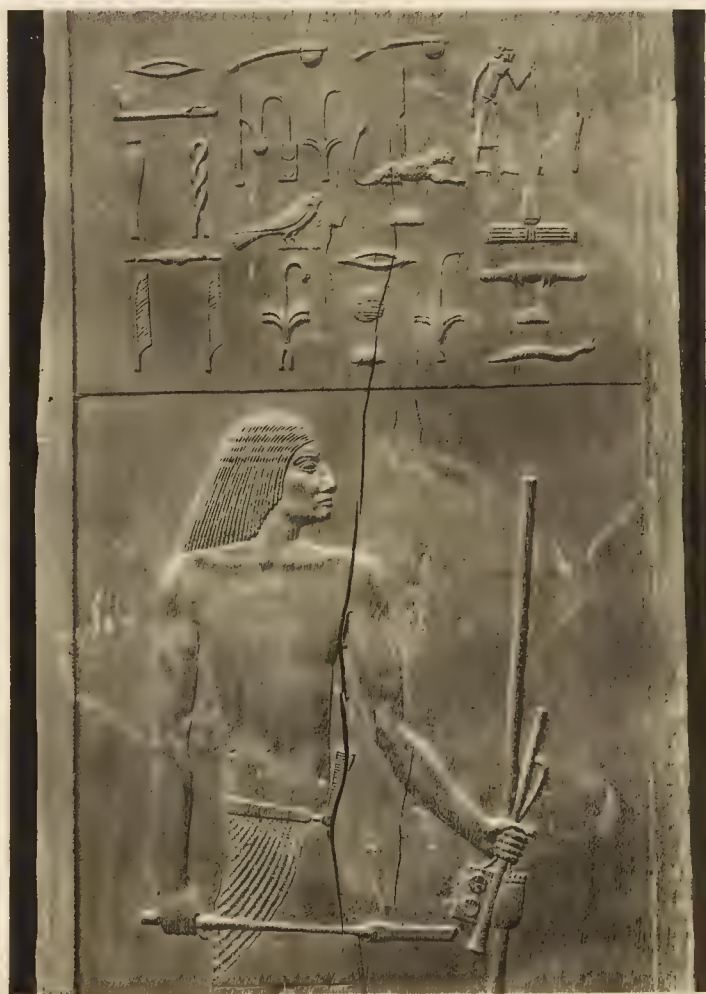
















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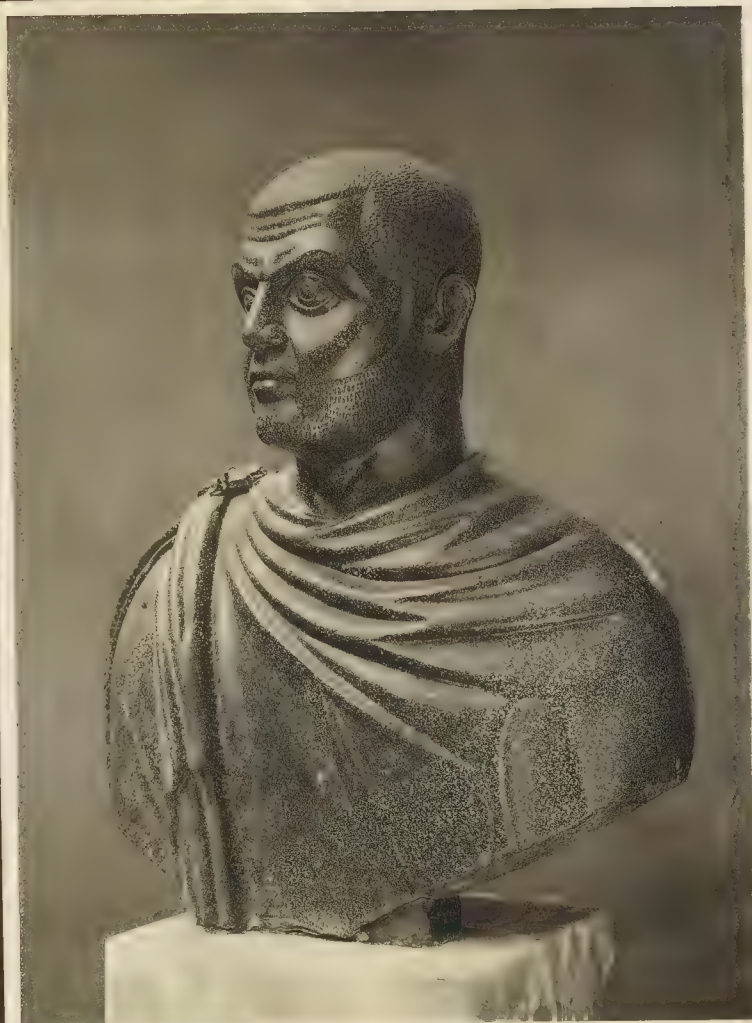






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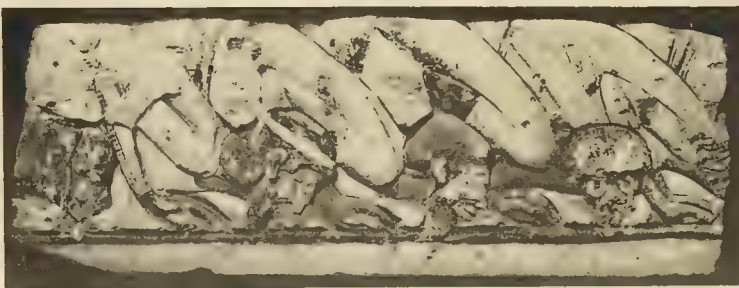




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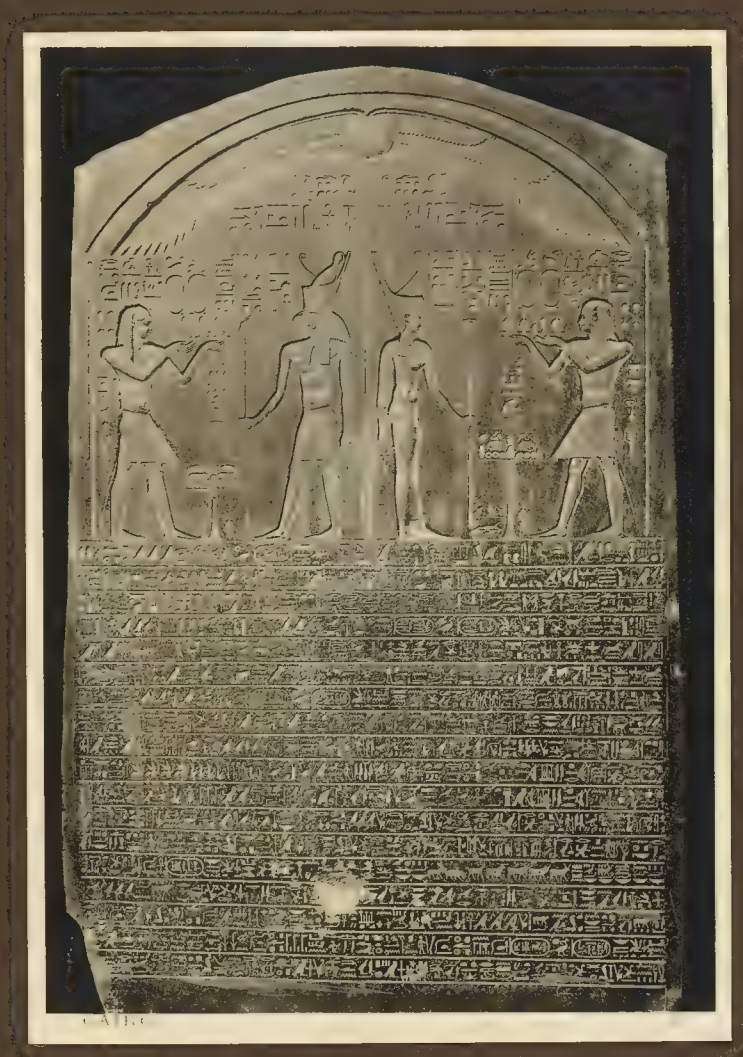
















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Coffin of Rameses





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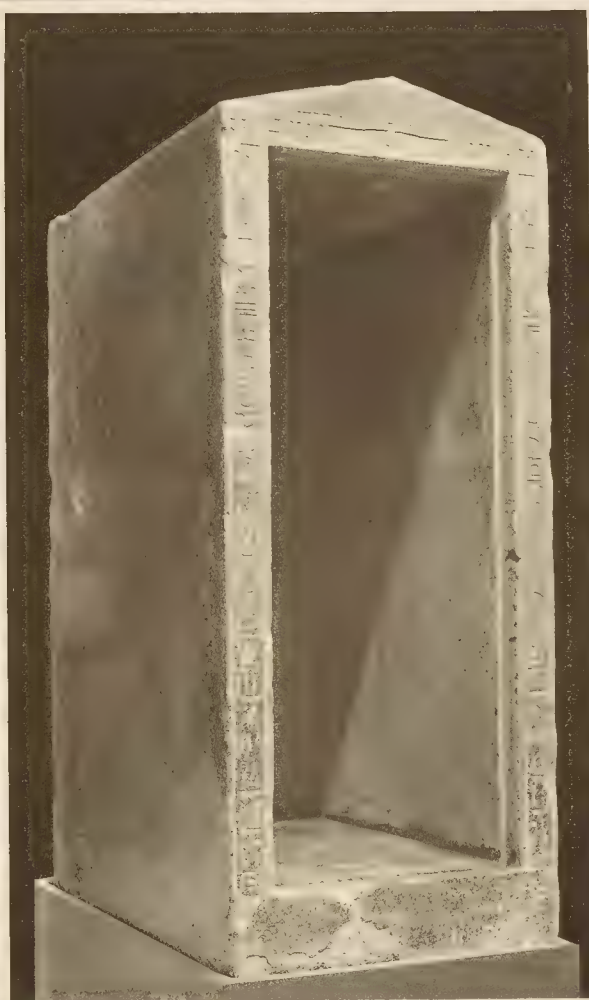
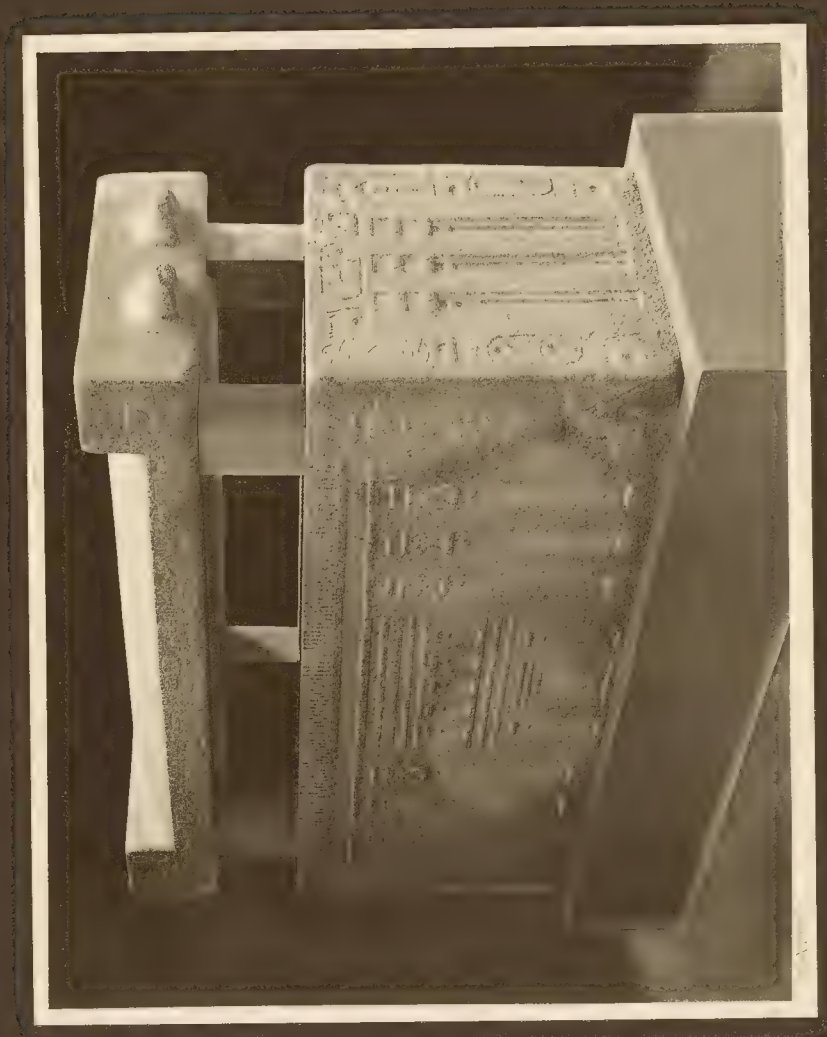


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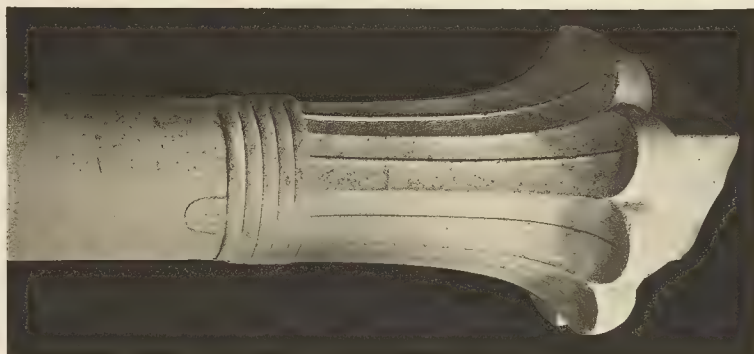
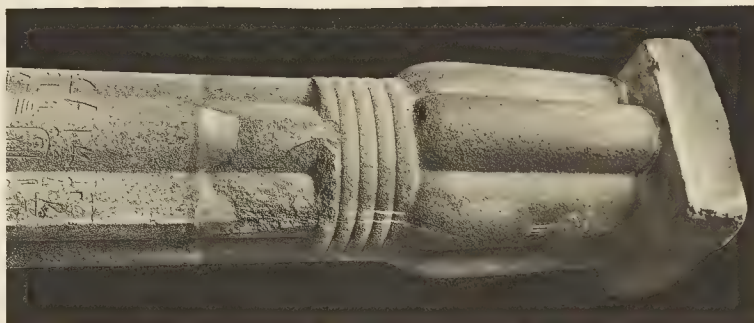








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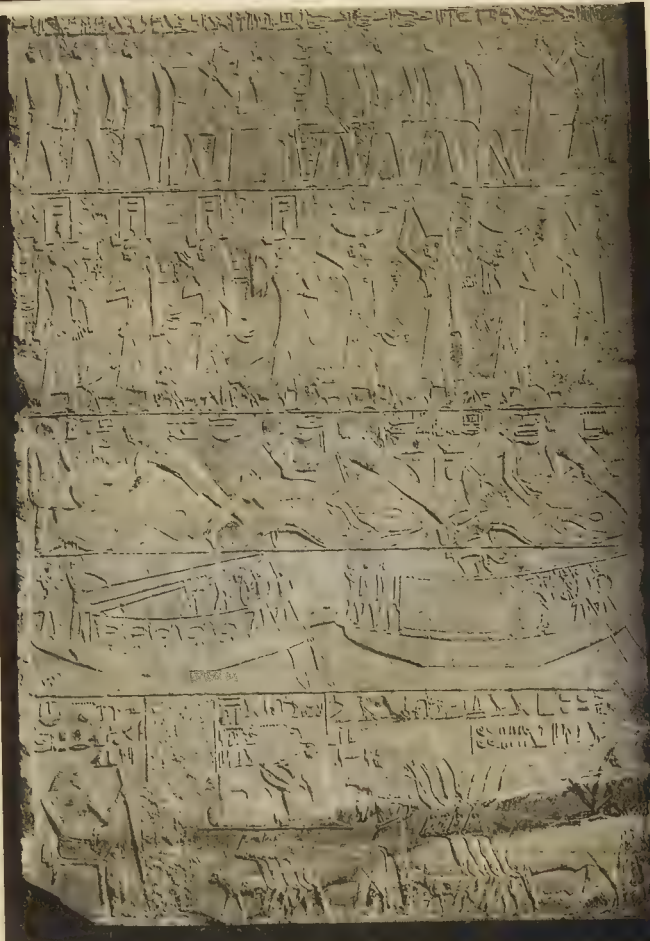






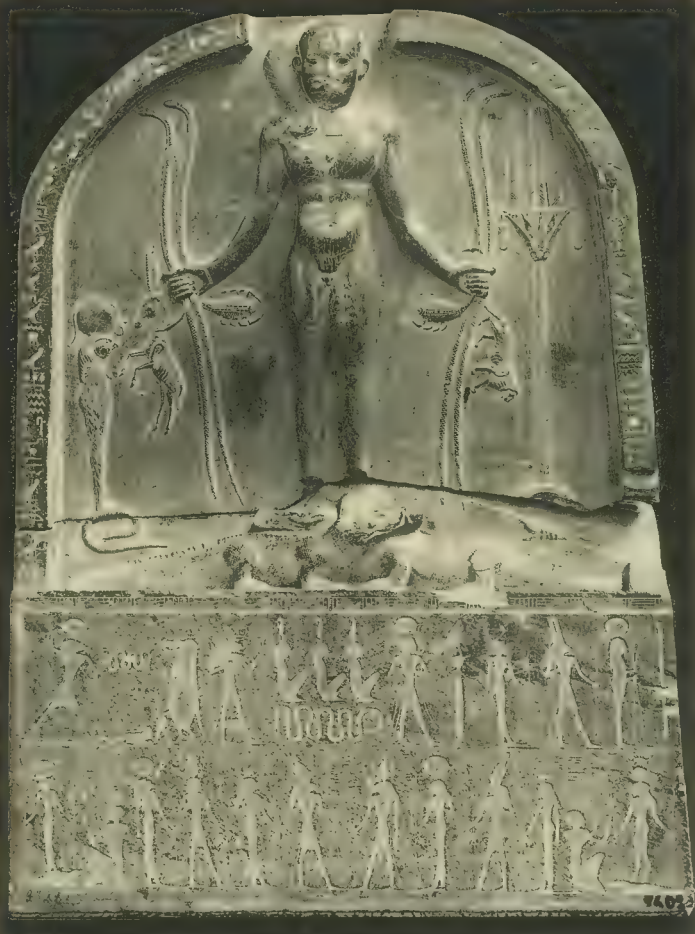






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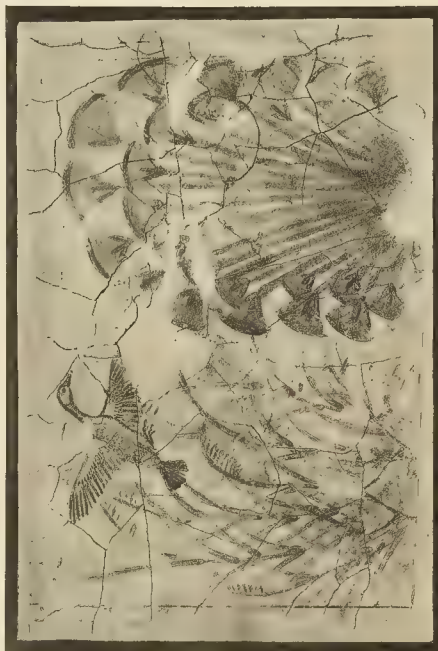




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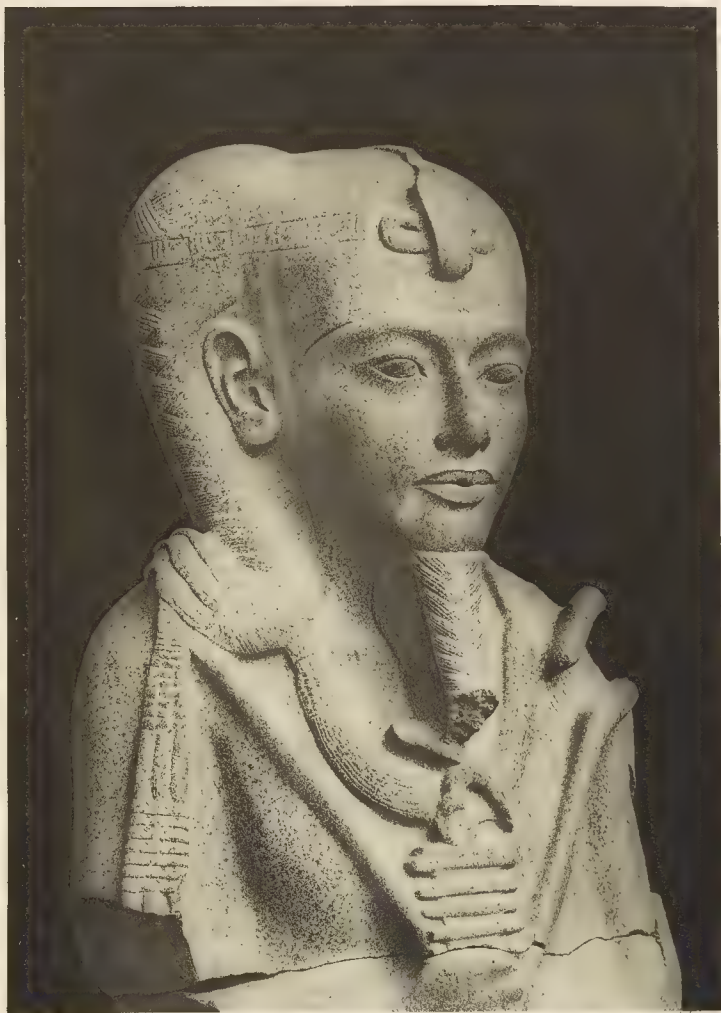




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